

GALERIE KARSTEN GREVE



WOLS

06.05.2023 – 05.08.2023

Opening May 6, 2023 from 6 to 8 PM

Press Kit

GALERIE KARSTEN GREVE

Aphorisms by Wols

« In each moment
in each thing
eternity is there. »
- Aphorism n°1

« A tiny sheet of paper can contain the world. »
- Aphorism n°70

« To know how to see
You need know nothing
Save to know how to see.»
- Aphorism n°338

« The dimensions of the palm are holy»
- Aphorism n°71

« Man is no more interesting
than other temporary manifestations.
Since god is in everything
it is superfluous
to personify him,
to name God
or to learn
anything by heart.
Keeping to what is simple is implied and normal.
When one sees one must not worry
at what one could do with what one can see
but see what is there »
- Aphorism n°9

Cover page :

Wols, *Ville arabe - Ville promenade No. II*, ca. 1943 - 1944, ink and watercolour on paper, 12.7 x 17.3 cm.

© Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

GALERIE KARSTEN GREVE

Biography



Wols, Selfportrait, Paris 1937

Alfred Otto Wolfgang Schulze, known as Wols, was born in Berlin in 1913 to a family of senior civil servants. When his father was named Chancellor of Saxony, they moved to Dresden, where Wols was introduced to many major artists including Paul Klee, Otto Dix and Oskar Kokoschka. He was a musician and played the violin and the banjo. He refused to join Fritz Busch's orchestra in Dresden, but music was an essential part of his life for as long as he lived. He spent time at the Afrika Institut in Frankfurt, where he studied ethnology and botany, then did work experience at the Mercedes factory. After being introduced to photography under the guidance of Genga Jonas, Wols did a stint at the Bauhaus in Berlin and arrived in Paris in 1933. He met Gréty Dabija, whom he married in 1941 to get out of the internment camps. Defended by the artists and writers of the Parisian intelligentsia, Wols stayed in France, despite the authorities' wariness of "foreigners", and continued to develop his artistic corpus until his death in Paris on 1 September 1951, at the age of 38. From the end of the 1940s, he was included in the founding exhibitions of lyrical abstraction. In 1951, Wols' work was exhibited alongside that of Jackson Pollock, marking the historical encounter between the French and American non-figurative schools. His work was shown at the Venice Biennale in 1958 and the documenta in Kassel in 1964. In 1974, the Musée d'Art Moderne de

Paris paid tribute to his oeuvre with a grand retrospective, which was followed, in 1989, by one of the largest joint exhibitions held by Kunsthau Zürich and Kunstsammlung Nordrhein-Westfalen in Düsseldorf. In 2013, the Menil Collection in Houston dedicated a major retrospective to him and was followed by the Centre Pompidou in Paris in 2020. His works grace the vastest collections in the world, including those of the MoMA and The Met in New York, the Menil Collection in Houston, the Art Institute in Chicago, the Tate galleries in London, the Nationalgalerie in Berlin, the Kunstmuseum Basel and the Centre Pompidou in Paris.

GALERIE KARSTEN GREVE

Important dates

- 1913 Born in Berlin, Germany
- 1929 Death of his father Alfred Schultze.
- 1931 Finishes school at 17 without diploma. Internship with photographer Genga Jonas, meets Hugo Erfurt. Anthropology studies at the *Afrika Institut* in Frankfurt am Main.
- 1932 Refuses a position of first violin within the Dresden's Opera orchestra. On July 14th, installation in Paris.
- 1933 Meets Hélène Marguerite Dabija, known as Gréty who introduces him to the surrealists, meets Jacques Prévert and the October group.
Opposed to Nazism, he refuses to do the military service required by the *Reichsarbeitsdienst* (Reich Labour Service), he becomes a refugee and is declared stateless.
In November, he leaves for Spain, staying in Majorca, Ibiza and Barcelona.
- 1935 Arrested as a deserter, he is imprisoned for three months by the German Consulate in Barcelona.
- 1936 Return to Paris, Wols has to renew his residence permit every month at the police station and only escapes deportation thanks to letters from his supporters such as Fernand Léger and Jeanne Bucher-Jaeger.
- 1937 First solo exhibition of photographs at the Galerie de la Pléiade in Paris. Publications in Vogue and Harper's Bazaar.
- 1938 Living in Montparnasse, he meets Max Ernst and Alberto Giacometti.
- 1939-1940 Numerous internments in camps follow France's entry into WWII: Stade de Colombe, Vierzon, Montargis, Neuvy-sur-Barangeon, Les Garrigues near Nîmes and Camp des Milles near Aix-en Provence. He creates "Circus Wols".
- 1940 Liberation after his marriage to Gréty in Aix-en-Provence.
- 1941 Settles in Cassis. Gréty sells a number of watercolours to Aimé Maeght, fifty of which travel to New York with Kay Boyle.
- 1942 Wols misses the last boat to the United States, flees from Cassis and settles in Dieulefit.
Meets Henri-Pierre Roché.
Exhibition at the Wakefield Gallery by Betty Parsons in New York.
- 1945 First exhibition at gallery René Drouin in Paris.
- 1946 Returns to Paris. Meets Jean-Paul Sartre and Simone de Beauvoir in Saint-Germain-des-Prés. Illustrates texts by Jean-Paul Sartre, Antonin Artaud, Jean Paulhan, Georges Lambrichs, René de Soller, Franz Kafka.
- 1947 Exhibition of oils on canvas at gallery René Drouin where he meets Georges Mathieu.
Participation in the "Salon des Réalités Nouvelles".
- 1948 Participates in the HWPSMTB (Hartung, Wols, Picabia, Stahly, Mathieu, Tapié and Bryen) manifesto exhibition at the gallery Colette Allendy in Paris.
- 1949 Exhibition in Milan at the Galleria del Milione.
- 1950 Exhibition in New York alongside Bazaine, Brooks, de Kooning, de Stael, Dubuffet, Gorky, Kline, Lansky, Matta, Pollock, Rothko, Soulages and Tobey at the Sydney Janis Gallery organised by Leo Castelli.
- 1951 Moves to Champigny-sur-Marne.
First solo exhibition in the United States at the Hugo Gallery in New York. Exhibitions in New York and in Paris at gallery Alexandre Iolas.
Dies in Paris.

GALERIE KARSTEN GREVE



Wols

La Turquoise

Ca. 1946

Oil, grattage, tube prints on canvas
80 x 64 cm / 31 1/2 x 25 1/4 in

Photo: Serge Hasenböhler, Basel

© Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

GALERIE KARSTEN GREVE

“Do not do — be and believe.”
- Aphorism 23 (From “*Les Aphorismes de Wols*”).

WOLS

From 6 May to 5 August 2023
Opening on Saturday 6 May 2023 from 6 p.m. to 8 p.m.

Galerie Karsten Greve is pleased to present a retrospective dedicated to Wols (1913, Berlin — 1951, Paris), which will grace our Parisian location for the first time, twenty-five years after the first exhibition held at our gallery in Cologne. Celebrating the hundred-and-tenth anniversary of the artist's birth, this exhibition illustrates the importance of Wols' unique art through the largest collection of works on canvas and paper, photographs, printed works and letters ever assembled in France, from the Karsten Greve collection as well as other major private collections.

“WOLS, a little man from the moon who has landed among us, keeps up his stubborn monologue with the obstinacy of one both loyal and conscientious. His mysterious hieroglyphs, so fine as to challenge spiders, teach us the interplanetary poetry of the stars and reconstruct, under the subtle refractions of their iridescent light, the fauna, flora and even humanities of a dream of invisible microcosms”, wrote Jean Sylveire in 1943. The visionary oeuvre Wols (born Alfred Otto Wolfgang Schulze) created reflects both his time and his life: marked by war and exile and symbolic of ineffable pain in the face of post-war bitterness.

Musician, photographer, artist, poet — the roles Wols took on over the course of his life were manifold, but all attested to a high degree of sensitivity to the world. He arrived in Paris in 1933, fleeing the rising Nazi power in Germany. He then devoted himself entirely to photography and explored the technical possibilities of the medium. The influences of “New Objectivity” and surrealism shine through in his choices of subjects and framing, particularly in the close-ups and effects of contrast and solarisation, similarly to the photographs of his compatriot and contemporary, Ilse Bing. In 1937, he received international recognition for his innovatively framed photographs of the Elegance and Finery “Pavilion at the Universal Exhibition and was celebrated with a solo exhibition at Galerie La Pléiade. However, shortly after, the political climate forced him to flee to Spain. With his partner Gréty Dabija, he first went to Barcelona, then Ibiza, and, finally, Mallorca, where he took up watercolours. Arrested in Barcelona, he became stateless, as his German nationality was stripped from him due to his anti-Nazi position.

With the arrival of Nazi troops in Paris in 1940, foreigners — especially Germans — were gathered in internment camps as “enemy subjects”. Upon his return to France, Wols was interned in Camp des Milles near Nîmes. He continued to draw, which became a means of survival for him and the other artists interned alongside him such as Max Ernst and Hans Bellmer. During his internment, he developed *Circus Wols*, a project conceived as an educational and democratic show accessible to all, using the best technologies to meld popular and scholarly culture, art, music and cinema. Resembling a *Gesamtkunstwerk* (total artwork), *Circus Wols* was to help him obtain a visa for the United States; however, he was not able to board the last boat to Marseille. Although only a few notes, schematics and watercolours of that oeuvre are left, such as *Untitled* (“Untitled”), dated around 1940, Wols' curiosity about shows and cinema attested to his desire to offer a new kind of art. With its intentionally fragmented structure and the artist's refusal to put forward a meaning or long speech, *Circus Wols* was a practically dystopian project that foreshadowed post-modernism and showbiz society.

GALERIE KARSTEN GREVE

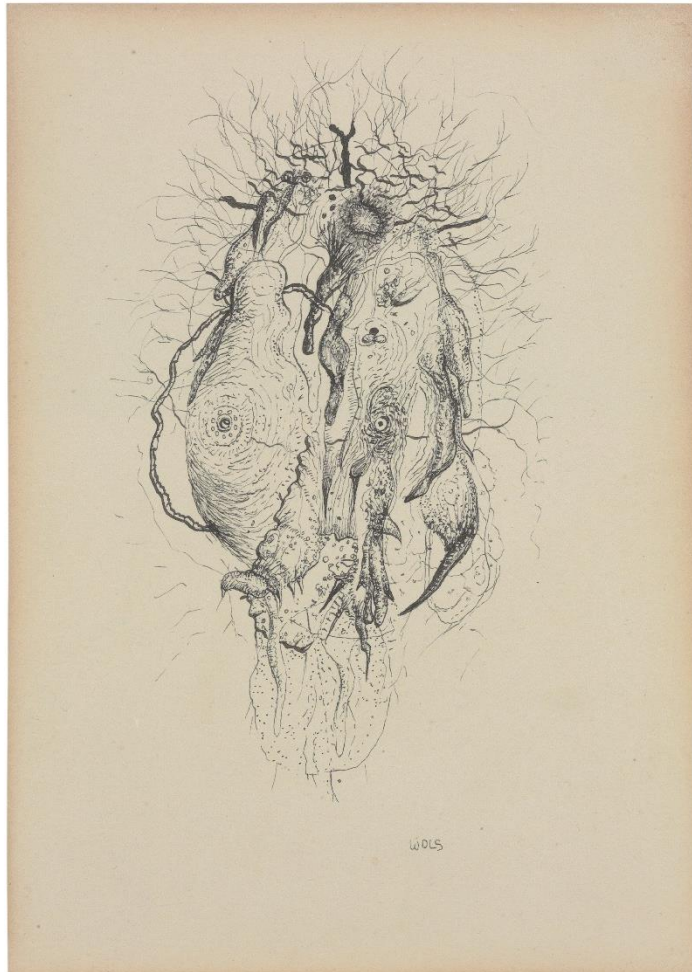
When he left Camp des Milles in 1941, Wols became “imperceptible and clandestine in a motionless journey”¹. His despair in the face of war and his fear of the authorities brought him to Dieulefit in Drôme, where he led a semi-clandestine life until the end of the war. He concentrated on his drawings and poems, escaping reality through his dreams and alcohol. In his *Aphorisms*, he expressed his desolation regarding the human condition and the ravages of war. It was also perceptible in his watercolours, which teem with details, between abstract compositions and imaginary worlds. The infinitely large becomes infinitely small; his penmanship offered him a meticulous accuracy that spawned microcosms of organic and urban elements enhanced by ink and watercolours. From weightless towns to a flotilla of dream boats, Wols built a utopia that enabled him to brave reality.

Most of Wols’ paintings were created as late as 1945, with the support of the gallerist René Drouin, who was introduced to him by the writer Henri-Pierre Roché. René Drouin provided him with oils and canvases and exhibited his works in his gallery in Place Vendôme. Despite the disastrous post-war context, the exhibition sparked a keen interest among the artistic and literary spheres of Paris, making Wols one of the major figures of the new world. Wols produced fewer than a hundred paintings. They represent a tumultuous pandemonium through increasingly abstract compositions in which technique and matter set the tone. In 1946, he grew close to Jean-Paul Sartre and Simone de Beauvoir, whom he met in Saint-Germain-des-Prés. *Le Tourbillon* (“The Whirlwind”), an enigmatic painting from 1947, uses a succession of circular brushstrokes to portray the existentialism that was then taking hold of Paris, the layers of paint corresponding to layers of thoughts. The explosion and entropy of the organic elements in his pictorial language suggest a new definition of life, a new *Weltanschauung* (metaphysical world view), in which disintegration can be felt more than ever, similarly to the blasted colours in *Untitled* (“Untitled”), 1946-1947, or the frantic dispersion in *Vert cache rouge (Le Grand Orgasme)* (“Green hides red (The Great Orgasm)”), dated around 1947. *L’Inachevée* (“The Incomplete”), his last painting, carried out in 1951, stands out through both its colours and its ambitious pictorial composition, inspired by nature and carefully constructed by Wols, while still maintaining tension between the abstract and the figurative.

“*The old painters went from meaning and found signs for it, but the new ones go from signs that need only to be given a meaning*”. So said Jean Paulhan in 1962 as he conceptualised the new turning point for art. Often associated with the Art Informel movement defined by Michel Tapié in 1963, Wols was a key figure in the new post-war school of thought. He was able to conserve his *Kunstwollen*, or desire for art, despite the torments of war. As a solitary person who preferred the infinite freedom of his own imagination, he always stayed on the fringes of contemporary artistic groups and movements. Wols, the little man from the moon, transcended every category and stood for freedom — that of thinking and, quite simply, of being.

¹ Deleuze Gilles, Guattari Felix, *Mille Plateaux*, Paris : Minuit, 1980, p. 244

GALERIE KARSTEN GREVE



Wols

Composition

1946

Ink on paper

18 x 13 cm / 7 x 5 in

Frame : 37.7 x 31.5 x 3 cm

© Courtesy Galerie Karsten Greve
Cologne, Paris, St. Moritz

GALERIE KARSTEN GREVE

Writings on Wols - Extracts

« Following a revival of the exhibition of gouaches and watercolours by Kandinsky (which was definitely worthwhile), the first exhibition of paintings by WOLS produced in the preceding months opened on May 23 at René Drouin. Forty canvases: forty masterpieces. Each one more fiery, more heart-rending, more bloody than the last: a considerable event, no doubt the most important since the works of Van Gogh. The most lucid, most obvious, most pathetic scream of the tragedy of a man and of all men. I leave this exhibition distraught. Wols has pulverised everything. With his forty magisterial canvases, he has just annihilated not only Picasso, Kandinsky, Klee and Kirchner, surpassing them in novelty, violence and refinement, but - I understand it immediately - Wols has just turned a page: with this exhibition, the last phase of the formal evolution of Western painting as it has been announced for the last seventy years, since the Renaissance, for ten centuries, is over..»

- Georges Mathieu, *Au-delà du Tachisme*, Paris 1963. Translated from French.

« He always carried a coarse canvas bag stuffed with books, albums and small papers covered with aphorisms and brief poems. It was in this bag that his project of expressing himself through the intimate mixture of these three things: texts chosen by him, texts by him, and drawings, fermented and took shape.»

- Henri-Pierre Roché, « Notes sur Wols », in *Wols*, exhibition catalogue, Galerie René Drouin, Paris 1945. Translated from French.

"When he opened his satchel, he took out words, some of them found in his head, most of them copied from books. Between these and those, he made no difference, although he made a point, out of scruples, of putting the author's name at the bottom of each citation: in any case, there had been encounter and choice. Of thinking by man? No: in his opinion, it was the contrary. Ponge once said to me, around the same time: "One does not think, one is thought." Wols would have approved: the ideas of Poe, of Lao-Tse belonged to him since they had never belonged to them, since his own ideas did not belong to him. What were they about, these twenty-four maxims that he carried with him? Nothing other than everything much like his gouaches. Stripped from a book, from an individual discourse, removed from the ins and outs, they seemed infinite, or rather undefined, unless one thought to find Wols in person. He was very keen on this. Less so, however, than with the works of his brush: to begin with, he distrusted words, those "chameleons". And rightly so; you have to trust them or don't write anything: his poems are not very inspired. Above all, I have the feeling that he used language to reassure himself: there is hardly a sentence chosen that does not have a soft mysterious glow; the golden verses of a white pantheism serve as commentaries to the darkest work. He escaped the horror by talking. He knew it, I think: he left more than a hundred and fifty paintings, gouaches by the thousands and two dozen sentences never renewed which he had appropriated, perhaps, in happier times if there ever were any for him."

- Jean-Paul Sartre. *Situations, IV : Portraits*, Paris 1964. Translated from French.

GALERIE KARSTEN GREVE

Essay by Jean Sylveire for Wols, April 1943

- Transcript from the 1943 manuscript by Jean Sylveire, translated from French.

“I love it so when you read
verses
that I do not understand;
it’s as if they’re being invented
in
my heart.”
(A seven-year-old poet)

WOLS, the little Man from the Moon who has landed among us, pursues his obstinate monologue with the stubbornness of a conscientious loyalist. His mysterious hieroglyphs, as delicate as spiderwebs, teach us the poetry of interplanetary star charts and reconstitute, in the subtle refractions of their iridescent light, the fauna, flora, and even dreamlike humanities of invisible microcosms.

Painter ? No. Draftsman ? Not that either. Poet, surely. He registers, with the precision of an ultra-fine needle on a cutting-edge recording device, the rhythms and breaths of this oneiric “no-man’s land” where it is fashionable to declare the breakdown of reason, but where in reality the archetypes of the “sympathetic nervous system” that governs us are spawned. If the Tibetan Book of the Dead is the Baedeker for life after death, Wols’s notebooks constitute an astounding nomenclature of the rhythms and forms that animate the state of “between lives”, “between dreams”, “between times”. And the proof that he isn’t from here is that Wols is like no one else, that he comes from no school, from no teacher, and that he has neither disciple nor imitator.

Wols, stateless ? That’s not saying much. Wols is living proof that Earth is not the only inhabited planet.

Besides, just look at his forehead : the [“Astrologer who fell into a well”...]

Shall I confess that I’ve often lain in wait behind some bush, watching for the moment when Wols might betray the essential rigor that rejects the creations of dreams and spontaneity in the ambiguity of illusory freedom? Nothing came of my monotonous look-out, of forgetting the laws that govern a sleepwalker’s steps at roof’s edge. And as I sought the lifeline that would save this imperiled diver from the vagaries of chance, I discovered in his all-too-visible weakness the great strength that is patience and the twin of obsession that is sustained attention. Wols is a man whose patience surpasses all expectation; who, in the infinitely small and infinitely gratuitous, finds mathematical justification for the musical rhythms with which he is imbued. His attention, independent of his damned or dolorous states, can deliver us the key to the real, not conventional, décor that frames and pitilessly follows the actions of our lives. For, [we must put an end to the joke that the Mona Lisa and Uccello’s soldiers—or better yet, a snapshot of one’s wife or of the Bay of the Dead—mean more to us than that splotch of greenish plaster or that old thumbtack that are the familiar accompaniment to our actions here below.] On the contrary.

GALERIE KARSTEN GREVE

No sooner are they affixed to the walls of our peregrinations, so that we might feel slightly “at home”, than the images become in turn “splotches with no subject, about which only the rhythm of dimensions or of secret colors matters to us. We discover that certain details in the wood of the desk we’re writing on, the path of an insect or a nervous tic, are traces of a mythic value far more powerful than the values we sought to surround ourselves with for our protection.

Trust instead in Wols, who knows the score. With him, tragedy, and even fatality, take on nuances of hope, even if he cannot endow specters with the flesh tones of a cockroach, the glimmer of dawn, a hint of forgotten azure, like fluttering gauze covering a half-demolished wall in the rain, or crepuscular amethyst amid shards of broken bottles that will restore shattered confidence. He, who has captured the most fleeting reflections of stars dying out billions of kilometers away and diverted our anguish by the molecularly precise evocation of our innermost dream, is the opposite of indiscreet. His work is a series of disinterested omissions that, as with a kaleidoscope, never yield the same scintillating combination twice.

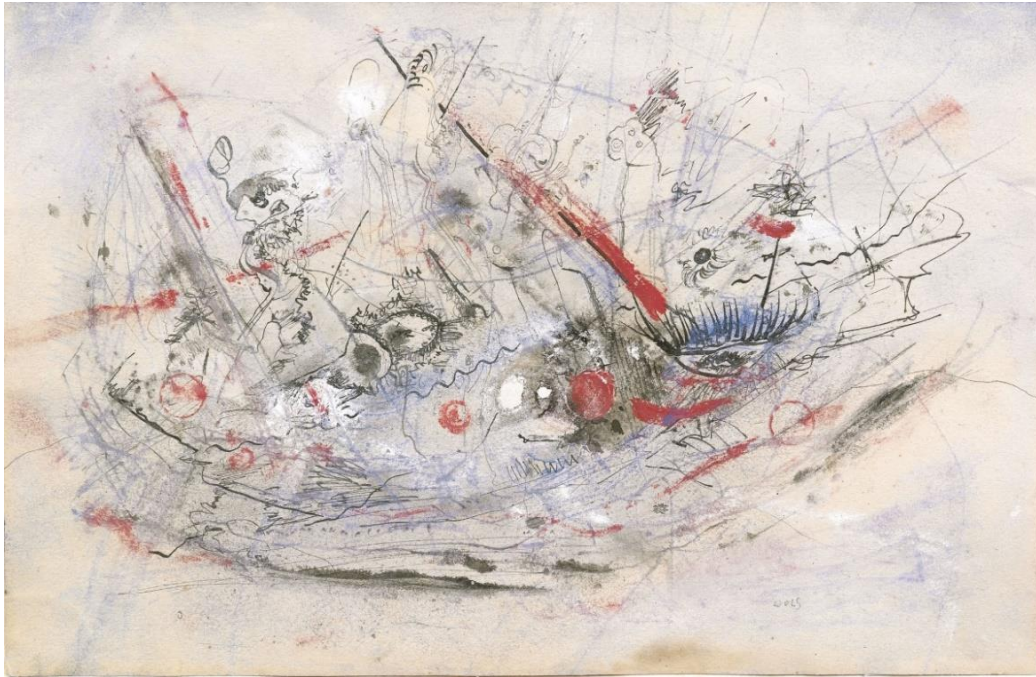
This is due to his confusion of time and space. Because of this, his drawings have an episodic, and rather odd, cosmic value and make us, without the slightest appearance of emotion, participate in geological elaborations or devastating transfers of worlds or influences that occur on the plane of eternity, alongside our pettiest personal dramas.

But beware, initiates or ~~non-initiates~~ or non-initiates who are reading me. The passionate, tortured scribe whose work and person I have humbly tried to evoke might become the great bard of the “Kali Yuga” we’re living through.

Mercy on him and on us... if there’s still time, alas !

Sylveire
27 April 1943

GALERIE KARSTEN GREVE



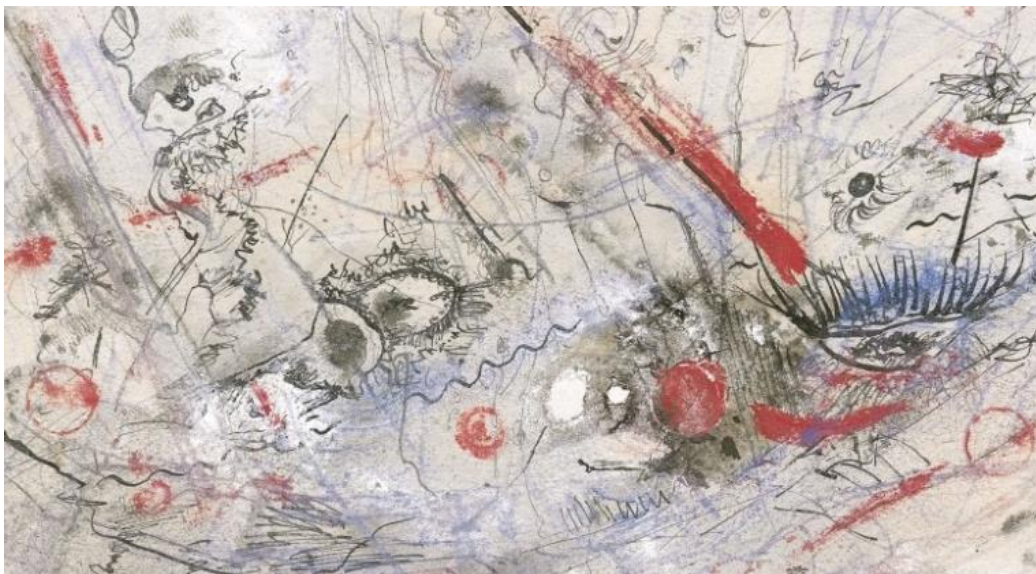
Wols

Bateau Ivre

1949

Ink, watercolour, grattage, opaque pigment, prints of tube on paper
15.4 x 23.2 cm / 6 x 9 1/4 in

© Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



GALERIE KARSTEN GREVE

Selected private and public collections (the complete list is available in the exhibition catalogue)

Suermondt-Ludwig-Museum, Aachen, Germany
Musée Rolin, Autun, France
The Baltimore Museum of Art, Baltimore, MD, USA
Kunstmuseum Basel, Basel, Switzerland
Staatliche Museen Preussischer Kulturbesitz, Nationalgalerie, Berlin, Germany
Staatliche Museen zu Berlin, Nationalgalerie, Berlin, Germany
Städtische Kunstgalerie, Bochum, Germany
Kunstmuseum Bonn, Bonn, Germany
The Museum of Fine Arts, Boston, MA, USA
Karin und Uwe-Hollweg-Stiftung, Bremen, Germany
Kunsthalle Bremen, Bremen, Germany
The Bowdoin College Museum of Art, Brunswick, ME, USA
The Cleveland Museum of Art, Cleveland, OH, USA
Musée Unterlinden, Colmar, Germany
The Art Institute of Chicago, Chicago, IL, USA
Musée des beaux-arts de Dijon, Dijon, France
Staatliche Kunstsammlungen, Kupferstich-Kabinett, Dresden, Germany
Albertinum, Galerie Neue Meister, Staatliche Kunstsammlungen, Dresden, Germany
MKM Museum Küppersmühle für Moderne Kunst, Duisburg, Germany
Museum Folkwang, Essen, Germany
Städel Museum, Frankfurt-am-Mein, Germany
Museum für Kunst und Kulturgeschichte der Philipps-Universität Marburg, Kunstmuseum Marburg, Marburg, Germany
Fondation Gandur pour l'Art, Geneva, Switzerland
Hamburger Kunsthalle, Hamburg, Germany
Sprengel Museum Hannover, Hannover, Germany
The Menil Collection, Houston, TX, USA
The Museum of Fine Arts, Houston, TX, USA
The Israel Museum, Jerusalem, Israel
Staatliche Kunsthalle Karlsruhe, Karlsruhe, Germany
Staatliche Kunstsammlungen, Kassel, Germany
Memorial DIC Museum of Art, Kawamura, Japan
Wallraf- Richartz- Museum, Cologne, Germany
Museum Ludwig, Cologne, Germany
Tate Modern, London, UK
Tate Britain, London, UK
The J. Paul Getty Museum, Los Angeles, CA, USA
Wilhelm-Hack-Museum, Ludwigshafen, Germany
Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain
Museo Nacional Thyssen-Bornemisza, Madrid, Spain
Pinacoteca di Brera, Milan, Italy
Minneapolis Institute of Art, Minneapolis, MN, USA
Bayerische Staatsgemäldesammlungen, Munich, Germany
LWL-Museum für Kunst und Kultur, Münster, Germany

GALERIE KARSTEN GREVE

Nagaoka Gendai Bijutsuken (Nagaoka Museum of Contemporary Art), Nagaoka, Japan
The Metropolitan Museum of Art, New York, NY, USA
The Museum of Modern Art, New York, NY, USA
The Salomon R. Guggenheim Museum, New York, NY, USA
Es Baluard Museu d'Art Contemporani de Palma, Palma, Spain
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
Musée d'Art Moderne de la ville de Paris, Paris, France
Bibliothèque Nationale de France, Paris, France
The Barnes Foundation, Philadelphia, PA, USA
Carnegie Museum of Art, Pittsburgh, PA, USA
Galleria Nazionale d'Arte Moderna Roma, Rome, Italy
Saarland Museum Saarbrücken, Saarbrücken, Germany
The Saint-Louis Art Museum, Saint-Louis, MO, USA
Kawamura Memorial DIC Museum of Art, Sakura, Japan
The San Francisco Museum of Modern Art, San Francisco, CA, USA
Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brasil
The Hilti Art Foundation, Schaan, Liechtenstein
Institut für Auslandsbeziehungen e. V., Stuttgart, Germany
Staatsgalerie Stuttgart, Stuttgart, Germany
Artizon Museum, Tokyo, Japan
The Hara Museum of Contemporary Art, Tokyo, Japan
Toledo Museum of Art, Toledo, OH, USA
Ulmer Museum, Ulm, Germany
Musée des Beaux-Arts et d'Archéologie, Valence, France
Hirshhorn Museum and Sculpture Garden, Washington, D.C, USA
The Phillips Collections, Washington, D.C, USA
The National Gallery of Art, Washington, D.C, USA
Kunsthaus Zürich, Zurich, Switzerland

GALERIE KARSTEN GREVE



Wols

Untitled (Cathedrale)

Ca. 1945 - 1946

Ink, watercolour and grattage on paper

22 x 16.5 cm / 8 2/3 x 6 1/2 in

Frame: 33.5 x 27.5 x 1.2 cm

© Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

GALERIE KARSTEN GREVE

Selected personal exhibitions (the complete list is available in the exhibition catalogue)

- 2023 *Wols*, Galerie Karsten Greve, Paris, France
- 2020 *Wols. Histoires Naturelles*, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
- 2017 *Wols. From the Street to the Cosmos*. Kawamura Memorial DIC Museum of Art, Sakura, Chiba, Japan
- 2014 *Wols. El cosmos y la calle*, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Wols. Aufbruch nach 1945, Neue Galerie, Kassel, Germany
Wols Photograph. Der gerettete Blick, Martin-Gropius-Bau, Berlin, Germany
- 2013–2014 *Wols*, Menil Collection, Houston, TX, USA
Wols. Das große Mysterium, Museum Wiesbaden, Wiesbaden, Germany
- 2013 *Wols. Die Retrospektive*, Kunsthalle Bremen, Bremen, Germany
Wols – Druckgrafik. Zum 100. Geburtstag des Künstlers, Neue Nationalgalerie, Berlin, Germany
- 2012 *Wols. Dessins*, LAAC, Lieu d'Art et Action Contemporaine, Dunkirk, France
Wols. Dation 2011, Musée National d'art Moderne, Centre Georges Pompidou, Paris, France
- 2005 *Wols. Etchings and Watercolors*, Kawamura Memorial DIC Museum of Art, Sakura, Chiba, Japan
- 2003 *Wols Photographs*, Il Tempo, Tokyo, Japan
Wols. Photographies et Aquarelles, Grenier à Sel, Avignon, France
- 2002 *Wols. Fotografien*, Von der Heydt-Museum, Wuppertal, Germany
- 2001 *Wols. Vintage Photographs from the 1930's*, Ubu Gallery, New York, NY, USA
Das Maß der Handfläche ist heilig. Wols. Aquarelle, Zeichnungen und Druckgraphik 1936-1949, Kunsthalle Bremen, Bremen, Germany
Wols. Aquarelle, Zeichnungen, Notizblätter aus dem Besitz von Marc Johannès, Kupferstich-Kabinett, Staatliche Kunstsammlungen, Dresden, Germany
- 2000 *Wols. Die Radierungen*, Hamburger Kunsthalle, Hamburg, Germany
- 1999 *Wols. Photographs*, Busch-Reisinger Museum, Cambridge, MA, USA
Wols, De Schilder als Fotograaf, Gemeentemuseum, The Hague, the Netherlands
Wols (1913-1951). Photographs of the 1930's, Cheim & Read Gallery, New York, NY, USA
- 1998 *Wols*, Galerie Karsten Greve, Cologne, Germany
L'évocation Wols à Dieulefit, Association d'échanges culturels et artistiques internationaux de Montélimar, Maison Renaissance, Dieulefit, France
Wols. Photographies, aquarelles, Pavillon Vendôme, Aix-en-Provence, France
- 1997-1998 *Wols - Das druckgraphische Werk*, Lehmbruck Museum, Duisburg, Germany
- 1996-1997 *Wols, Radierungen*, Kunstmuseum, Bonn, Germany
- 1991 *L'œuvre gravé de Wols*, Musée du Dessin et de l'Estampe originale, Gravelines, France
- 1990 *Wols. Bilder, Aquarelle, Zeichnungen Photographien, Druckgraphik*, Kunstsammlungen Nordrhein-Westfalen, Düsseldorf, Germany
Wols. Paintings, Watercolours, Photographs and Prints, Scottish National Gallery of Modern Art, Edinburgh, UK
- 1989-1990 *Wols. Bilder, Aquarelle, Zeichnungen, Photographien, Druckgraphik*, Kunsthaus Zürich, Zurich, Switzerland
- 1989 *Wols. Photographien, Aquarelle, Druckgraphik*, Kunsthalle, Bremen, Germany – Travelled to: Kennisinstituut Nijmed, Nimègue, Netherlands – Travelled to: Thomas-Mann-Bibliothek, Luxembourg
Wols sa vie..., Goethe-Institut, Paris, France – Travelled to: à : Goethe-Institut, London, UK ; Galerie Artothèque, Bordeaux, France ; Goethe-Institut, Marseille, France ; Goethe-Institut,

GALERIE KARSTEN GREVE

Lyon, France ; Goethe-Institut, Nancy, France ; Goethe-Institut, Brussels, Belgium ; Librairie Ombres Blanches, Toulouse, France ; Musée Bartholdi, Colmar, France ; Institut für Auslandbeziehungen, Stuttgart, Germany ; Galerie Transit, Strasbourg, France

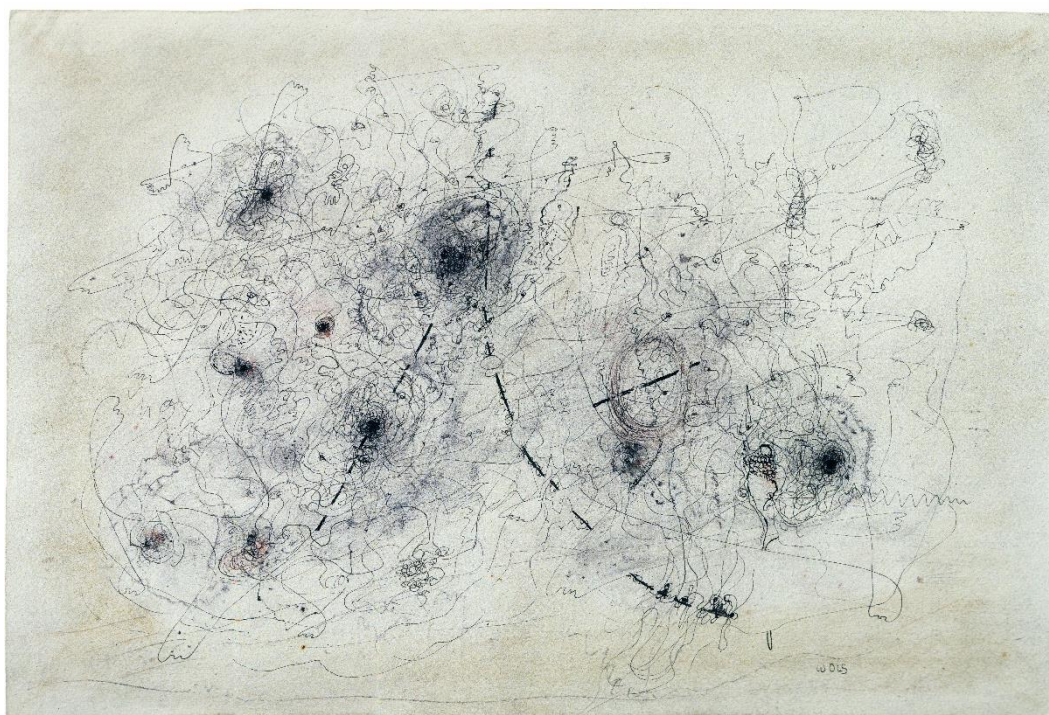
- 1985 *Wols. Drawings and Watercolours*, Goethe-Institut, London, UK
Wols 1913-1951. Aquarelle, Druckgraphik, Staatliche Kunstsammlungen, Kassel, Germany
- 1984 *Wols*, Seibu Art, The Contemporary Art Gallery, Tokyo, Japan
- 1981 *Wols. Fotografi tedeschi del novecento*, Goethe-Institut, Naples, Italy
Wols Photograph, Kunstverein, Frankfurt-am-Mein, France
- 1980 *Wols*, Municipal Museum of Art, Kitakyushu, Tokyo, Japan
Wols. Das photographische Werk, Kunstverein, Munich, Germany
Wols Photograph, Kunsthalle, Nuremberg, Germany
- 1979-1980 *Photographies de Wols*, Musée National d'art Moderne, Centre Georges Pompidou, Paris, France
- 1979 *Wols. Das photographische Werk*, Museum Ludwig & Wallraf-Richartz-Museum, Cologne, Germany
Wols. Das photographische Werk sowie einige Zeichnungen und Aquarelle, Kunstverein, Fribourg, Germany
Wols, Drawings and Watercolours, Goethe-Institut, London, UK
- 1978-1979 *Wols und die Photographie*, Kunstmuseum, Bern, Switzerland
- 1978 *Wols. Prints*, Kawamatsu Gallery, Tokyo, Japan
Wols. Alfred Otto Wolfgang Schülze 1913-1951, The Amagasaki Cultural Center, Amagasaki, Japan
Wols als Photograph, Kunstverein, Krefeld, Germany
- 1977 *Wols. Alfred Otto Wolfgang Schülze 1913-1951*, Galerie Beaux-Arts, Nagoya, Japan (Travelled to: Fuji-Television Gallery, Tokyo, Japan)
- 1976 *Wols*, Puchi Form, Tokyo, Japan
Wols, Osaka Forms Gallery, Nagoya, Japan
Wols. Dessins, Aquarelles, Peintures 1932-1951, Ancienne Douane, Musée d'art Moderne, Strasbourg
- 1975 *Wols*, Minami Gallery, Tokyo, Japan
Wols aquarelli, Galleria Nuova Cadario, Milan, Italy
- 1974 *Wols. Dessins, Aquarelles, Peintures 1932-1951*, Musée des Beaux-Arts, Caen, France – Travelled to: Musée des Beaux-Arts, Rennes, France
Wols, Barudu Gallery, Nagoya, Japan
Wols. Dessins, Aquarelles, Peintures 1932-1951, Galerie Beaubourg, Paris, France
- 1973-1974 *Wols : 1913-1951 : Dessins, Aquarelles, Peintures 1932-1951*, Musée d'art Moderne de la Ville de Paris, Paris, France
- 1973 *Wols*, Jiyugaoka Gallery, Tokyo, Germany
Wols. Gemälde, Aquarelle, Zeichnungen, Nationalgalerie, Berlin, Germany
- 1972 *Wols*, Paula Modersohn-Becker-Museum, Bremen, Germany
- 1971 *Wols. Incisioni*, Galleria La Transart, Milan, Italy
Wols. Gouaches et aquarelles surréalistes, Galerie Bonnier, Geneva, Switzerland
- 1970 *Wols*, Musée des Beaux-Arts, Nancy, France
- 1966 *Wols. Gemälde, Aquarelle, Zeichnungen Fotos*, Kunst und Museumsverein, Wuppertal-Barmen, Germany
Wols. Schilderijen, gouaches, aquarellen, tekeningen, Stedelijk Museum, Amsterdam, the Netherlands (travelled to: Stedelijk van Abbemuseum, Eindhoven, the Netherlands)
- 1965-1966 *Wols. Gemälde, Aquarelle, Zeichnungen, Fotos*, Kunstverein, Frankfurt-am-Mein and Kunst- und Museumsverein, Wuppertal, Germany
- 1965 *Wols. Gouaches*, Galerie Artek, Helsinki, Finland

GALERIE KARSTEN GREVE

- Un hommage à Wols*, Galerie Alexandre Iolas, Paris, France
15 peintures de Wols, Galerie Michel Couturier, Paris, France
- 1964 *Wols. Huiles, œuvres majeures, 20 aquarelles, eaux fortes, gravures originales*, Galerie Cogeim, Brussels
Wols, Minami Gallery, Tokyo, Japan
Wols, Galeria René Metras, Barcelona, Spain
Wols. Cités et Navires, Galerie Michel Couturier, Paris, France
- 1963 *Wols engravings*, Robert Fraser Gallery, London, UK
Wols, Galerie Michel Couturier, Paris, France
- 1962-1963 *Wols bei Günther Franke*, Galerie Günther Franke, Munich, Germany
- 1962 *Wols. Aquarelles*, Galerie Daniel Cordier and Michel Warren, New York, NY, USA
Wols, Galerie Saqqarah, Gstaad, Switzerland
- 1961 *Wols (Wolfgang Schulze). Paris - Gouaches*, Städtische Kunstgalerie Bochum; Badischer Kunstverein Karlsruhe; Kunstverein Fribourg; Städtisches Museum Wiesbaden, Germany
Wols. Peintures et gouaches 1932-1942, Galerie Europe, Paris, France
50 gouaches de Wols, Galerie Bonnier, Lausanne, Switzerland
- 1960 *Wols*, Svensk-Franska Konstgalleriet, Stockholm, Sweden
Wols, Hamburger Kunsthalle, Hamburg, Germany
Wols 1913-1951. Oils and Gouaches, Gimpel Fils Gallery, London, UK
- 1959 *Wols Graphik*, Galerie Nächst St. Stephan - Rosemarie Schwarzwälder, Vienna, Austria
Wols, Galerie Europe, Brussels, Belgium
Gouaches by Wols, Grace Borgenicht Gallery, New York, NY, USA
Wols Gouaches, Hannover Gallery, London, UK
Wols, Galerie Ariel, Paris, France
- 1958 *Dipinti, tempere e incisioni di Wols*, Palazzo della Permanente, Milan, Italy
Wols, Galerie Craven, Paris, France
Wols. Gouaches de la collection Henri-Pierre Roché, Galerie Claude Bernard, Paris, France
Wols. Quadri e gouaches. Prima mostra personale a Roma, Galleria La Tartaruga, Rome, Italy
- 1957-1958 *Dipinti, tempere e incisioni di Wols*, Studio di Franco Garelli, Turin, Italy
- 1957 *Wols. Peintures et aquarelles*, Galerie Daniel Cordier, Paris, France
Wols, Galerie Springer, Berlin, Germany
Wols, Institute of Contemporary Arts, London, UK
Wols, Galleria Montenapoleone, Milan, Italy
- 1956 *40 Aquarelle und Zeichnungen von Wols*, Kunstverein, Mannheim, Germany
- 1955 *Wols. Zeichnungen. Aquarelle. Bilder*, Galerie der Spiegel, Cologne, Germany
Aquarelles, Centre Saint-Jacques, Galerie du Haut Pavé, Paris, France
- 1954 *Wols. Dessins, gouaches*, Galerie die Gutekunst und Klipstein, Bern, Switzerland
Wols, Galerie Edouard Loeb, Paris, France
- 1953 *Wols*, Iolas-Hugo Gallery, Chicago, IL, USA
- 1952 *Hommage à Wols : Dernières peintures et gouaches*, Galerie Nina Dausset, Paris, France
- 1951 *Wols. First American exhibition*, Hugo Gallery, New York, NY, USA
Wols, Iolas-Hugo Gallery, Chicago, IL, USA
- 1949 *Wols*, Galleria Il Milione, Milan, Italy
Wols. Aquarelles, Galerie des Pas Perdus, Paris, France
- 1947 *Wols*, Galerie René Drouin, Paris, France
Wols, Galerie Quai aux Fleurs, Paris, France
- 1945-1946 *Wols*, Galerie René Drouin, Paris, France

GALERIE KARSTEN GREVE

- 1942 *Wols*, Betty Parsons Gallery, New York, NY, USA (*Première exposition individuelle de Wols avec des aquarelles emportées par Kay Boyle*)
- 1937 *Photographies par Wolf Schulze*, Galerie de la Pléiade, Paris, France



Wols

Untitled

Ca. 1942

Watercolour and ink on green paper

18.5 x 27 cm / 7 1/4 x 10 2/3 in

Frame: 45 x 50 x 1.5 cm

Photo: Friedrich Rosenstiel

© Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

GALERIE KARSTEN GREVE

Selected group exhibitions (the complete list is available in the exhibition catalogue)

- 2022** *The Shape of Freedom. International Abstraction after 1945*, Museum Barberini, Potsdam, Germany
- 2021** *United States of Abstraction. Artistes américains en France, 1946-1964*, Musée d'arts de Nantes, Nantes ; (travelled to: Musée Fabre, Montpellier, France)
- 2020** *Deine Kunst – Informel, das / Stil, der- Das Schweigen der Bilder als stupide Zumutung oder Die Sprachlosigkeit*, Städtische Galerie Wolfsburg, Wolfsburg, Germany
La Libération de la peinture, 1945-1962, Mémorial de Caen, Caen, France
Früher war schon immer jetzt. Malerei seit 1947 neu präsentiert, Hamburger Kunsthalle, Hamburg, Germany
- 2019** *NEUE WELTEN. Die Entdeckung der Sammlung*, Museum Folkwang, Essen, Germany
Stunde null. Zwischen Resignation und Aufbruch: Kunst von 1933 bis 1955, Kunsthhaus, Zurich, Switzerland
- 2018-2019** *Paris pese a todo. Artistas extranjeros, 1944-1968/ Lost, Loose and Loved: Foreign Artists in Paris, 1944-1968*, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Collections permanentes. Histoire(s) d'une collection, Musée National d'art Moderne, Centre Georges Pompidou, Paris, France
- 2018** *Accrochage*, Galerie Karsten Greve AG, St. Moritz, Switzerland
Né(e)s de l'écume et des rêves, Musée d'art Moderne André Malraux, Le Havre, France
- 2017** *Le Geste et la Matière, une abstraction « autre » (Paris 1945-1965)*, Fondation Clément, le François, Martinique
A Handful of Dust, Whitechapel Art Gallery, London, UK
Passion de l'art. Galerie Jeanne Bucher Jaeger depuis: 1925, Musée Granet, Aix-en-Provence, France
- 2016-2017** *130% Sprengel, Sammlung Pur*, Sprengel Museum, Hannover, Germany
Entre deux horizons/ Zwischen zwei Horizonten, Centre Pompidou, Metz, France
- 2016** *Lo nunca visto*, Fundación Juan March, Madrid, Spain
Accrochage, Galerie Karsten Greve AG, St. Moritz, Switzerland
Zao Wou-Ki collectionneur, Musée de l'Hospice Saint-Roch d'Issoudun, Issoudun, France
Postwar: Kunst zwischen Pazifik und Atlantik, 1945-1965, Haus der Kunst, Munich, Germany
- 2015-2016** *Accrochage*, Galerie Karsten Greve AG, St. Moritz, Switzerland
Soldier, Spectre, Shaman: The Figure and the Second World War, Museum of Modern Art, New York, NY, USA
Spur und Geste. Graphik des Informel, Kunsthalle Mannheim, Mannheim, Germany
- 2015** *Humour fou et folie douce. Le dessin dans tous ces états*, Halle Saint-Pierre, Paris, France
Pierre Restany, 1930-2003, Le militantisme à l'œuvre, Musée National d'art Moderne, Centre Georges Pompidou, Paris, France
L'art n'est pas la photographie, Galerie Nathalie Seroussi, Paris, France
- 2014** *Georges Mathieu vers l'abstraction lyrique*, Musée de Boulogne-sur-mer, Boulogne-sur-mer, France
Die frühen Jahre: Britische und deutsche Kunst nach 1945, Sprengel Museum, Hannover, Germany
- 2013-2014** *WELT.REISE. Kunst aus Deutschland unterwegs*, ZKM, Karlsruhe, Germany
- 2013** *« En attendant la liberté ». Refuge, Art et Résistance. Germany-Dieulefit, 1939-1945/ „Warten auf die Freiheit“: Zuflucht, Kunst und Widerstand. Deutschland-Dieulefit, 1939-1945*, Dieulefit, France
Bellmer, Ernst, Springer, Wols au Camp des Milles, Fondation Camp des Milles, Aix-en-Provence, France
- 2012-2013** *L'Art en guerre France 1938-1947: de Picasso à Dubuffet*, Musée d'art Moderne de la Ville de Paris, Paris, France ; travelled to : Guggenheim Museum Bilbao, Bilbao, Spain

GALERIE KARSTEN GREVE

- 2012** *Drawing Surrealism, 115-1945*, Los Angeles County Museum of Art, Los Angeles, CA, USA
Chassé-Croisé Dada-Surréaliste 1916-1969, Espace d'art contemporain Fernet-Branca, Saint-Louis, France
Un Art Autre ? Artiste Autour de Michel Tapié, une exposition, Christie's, Paris, France
CIRCUS WOLS. Eine Hommage, Weserburg Museum für Moderne Kunst, Bremen, Germany
Reflecting Fashion – Kunst und Mode seit der Moderne, MUMOK Wien, Vienna, Austria
Sommeraccrochage/ Summer Group Show, Galerie Karsten Greve AG, St-Moritz, Switzerland
- 2011-2012** *Parijs : Stad van de moderne Kunst 1900-1960*, Gemeente Museum, The Hague, the Netherlands
Les Sujets de l'abstraction. Peinture non-figurative de la seconde école de Paris, 1946-1962. 101 Chefs-d'œuvre de la Fondation Gandur pour l'Art, Musée Fabre, Montpellier, France
- 2011** *Postwar Abstract Paintings in France and Art Informel*, Ishibashi Foundation, Bridgestone Museum of Art, Tokyo, Japan
Les Sujets de l'abstraction. Peinture non-figurative de la seconde école de Paris, 1946-1962. 101 Chefs-d'œuvre de la Fondation Gandur pour l'Art, Musée Rath, Geneva, Switzerland
Die Sammlung der Nationalgalerie. 1945-1968. Der geteilte Himmel. Die Dokumentation einer Ausstellung, Neu Nationalgalerie, Berlin, Germany
- 2010-2011** *KunstFotografie – Emanzipation eines Mediums*, Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Dresden, Germany
- 2010** *Romantismo – A Arte do Entusiasmo*, Museu de Arte de São Paulo Assis Chateaubriand, MASP, São Paulo, Brasil
La photographie n'est pas l'art. Collection Sylvio Perlstein, MAMCS, Musée d'art Moderne et Contemporain, Strasbourg, France
Grandisegni. Da Picasso a Burri, Galleria Blu, Milan, Italy
Le grand geste ! Informel und abstrakter Expressionismus 1946-1964, Museum Kunst Palast, Düsseldorf, Germany
„ ... nur Papier, und doch die ganze Welt...“, Staatgalerie, Stuttgart, Germany
- 2009-2010** *La subversion des images : Surréalisme, Photographie, Film*, Musée National d'art Moderne, Centre Georges Pompidou, Paris, France (travelled to : Institute de Cultura / Fundación Mapfre, Madrid, Spain ; Fotomuseum, Winterthur, Switzerland)
Just what is it... 100 years of modern art from private collections in Baden-Württemberg. 10 years, Museum of Contemporary Art at ZKM, ZKM, Karlsruhe, Germany
- 2009** *Paris, capitale photographique, 1920-1940 : collection Christian Bouqueret*, Jeu de Paume, Paris, France
Deutsches Informel, Zeichnungen und Druckgraphik aus der Staatsgalerie, Staatsgalerie Stuttgart, Stuttgart, Germany
Juli Ramis. Visita Picasso, Marie Laurencin, Wifredo Lam, Wols, Archie Gittes, Joan Miró, André Masson, Nicolas de Staël, Poliakoff, Fautrier, Museu Es Baluard, Palma de Mallorca, Spain
Four Stories. Paths to Japanese Modern Art, Kawamura Memorial DIC Museum of Art, Sakura, Chiba, Japan
Karsten Greve a 20 ans à Paris, Galerie Karsten Greve, Paris, France
- 2008-2009** *1945-1949 Repartir à zéro, comme si la peinture n'avait jamais existé*, Musée des Beaux-Arts de Lyon, Lyon, France
- 2008** *Action Painting. Jackson Pollock und die Geste in der Malerei*, Fondation Beyeler, Basel, Switzerland
Künstler zeichnen-Sammler stiften, Pinakothek der Moderne, Munich, Germany
- 2007-2008** *Varian Fry – Marseille 1940/41*, Halle Saint-Pierre, Paris, France
Abstract Expressionism and Other Modern Works: The Muriel Kallis Steinberg Newman Collection in The Metropolitan Museum of Art, The Metropolitan Museum of Art, New York, NY, USA

GALERIE KARSTEN GREVE

- Be-Bomb, The Transatlantic War of Images and all that Jazz*, 1946-1956, Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain
Die aufregende Kunst des 20. Jahrhunderts, Sammlung Neue Nationalgalerie, Neue Nationalgalerie, Berlin, Germany
- 2007** *Mutatis, mutandis. Extraits de la collection d'Antoine de Galbert*, La Maison Rouge, Paris, France
- 2006-2007** *Neue Nationalgalerie. Die Klassische Sammlung von Edvard Munch zu Barnett Newman*, Neue Nationalgalerie, Berlin, Germany
Busy going crazy. Collection Sylvio Perlstein. Art & photographie de Dada à aujourd'hui, Fondation Antoine de Galbert, La Maison Rouge, Paris, France
- 2006** *Turner, Monet, Pollock. Dal Romanticismo all'informale. Omaggio a Francesco Arcangeli*, Museo d'Arte della Città di Ravenna, Ravenna, Italy
L'envolée Lyrique Paris 1945-1956, Musée du Luxembourg, Paris, France
- 2005-2006** *Big Bang – Destruction and creation in 20th century art*, Musée National d'art Moderne, Centre Georges Pompidou, Paris, France
- 2005** *La photographie à l'épreuve*, Institut d'Art Contemporain, Villeurbanne, France
Sartre, Bibliothèque Nationale de France, Paris, France
L'Action restreint. L'art moderne selon Mallarmé, Musée des Beaux-Arts de Nantes, Nantes, France
- 2004-2005** *Contortion and Distortion: Postwar European Art from The Menil Collection*, Menil Collection, Houston, TX, USA
Lire la peinture, voir la poésie. Jean Tardieu et les arts, Musée des Beaux-Arts, Caen, France
Gegenwelten. Das 20. Jahrhundert in der Neuen Nationalgalerie, Neue Nationalgalerie, Berlin, Germany
- 2004** *Berlin – Moskau, Moskau – Berlin*, Tretiakovskaya Galereya, Moscow, Russia
Moi ! Autoportrait du XXème siècle, Musée du Luxembourg, Paris, France
Art and Utopia: Limited Action, Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain
Blow up, zeitgenössische Fotografie, Ulmer Museum, Ulm, Germany
L'ombre du temps, Jeu de Paume, Paris, France
- 2003-2004** *Berlin – Moskau, Moskau – Berlin*, Martin-Gropius Bau, Berlin, Germany
- 2002** *Das Tier in mir: Die animalischen Ebenbilder des Menschen*, Staatliche Kunsthalle, Baden-Baden, Germany
Paris, Capital of the Arts 1900-1968, Royal Academy of Arts, London, UK
De la main au papier, les techniques du dessin, Musée des Beaux-Arts, Lyon, France
Claude Monet bis zum digitalen Impressionismus, Fondation Beyeler, Basel, Switzerland
Paris, Capital of the Arts 1900-1968, Museo Guggenheim, Bilbao, Spain
Jean Fautrier e l'informale in Europa, Fondazione Magnani-Rocca, Parma, Italy
- 2001-2002** *Im Zwischenreich. Max Ernst, Paul Klee, Wols und die andere Natur. Arbeiten auf* *The Nature of Still Life*, Galleria d'Arte Moderna di Bologna-GAM, Bologna, Italy
Kandinsky. Retour en Russia 1914-1921, Musée d'art Moderne et Contemporain, Strasbourg, France
- 2000** *Surreale Welten. Unbekannte Werke aus einer Privatsammlung*, Hamburger Kunsthalle, Hamburg, Germany
Varian Fry à Marseille. 1940-1941. Les artistes et l'exil, Fondation Mona Bismarck, Paris, France
Campos de fuerzas. Un ensayo sobre lo cinético, Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain
Making choices: MoMa 200, Paris Salon, The Museum of Modern Art, New York, NY, USA
Collections Highlights of the Kawamura Memorial Museum, Museum of Modern Art, Hokkaido, Japan
- 1999-2000** *Das XX. Jahrhundert. Ein Jahrhundert Kunst in Deutschland*, Nationalgalerie, Berlin, Germany

GALERIE KARSTEN GREVE

- Graphik des Informel. Hartung, Sonderborg, Trier, Hoehme, Schultze, Wols*, Saarland Museum, Saarbrücken, Germany
- 1999** *À rebours. La rebelión informalista 1939-1968*, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
- 1998-1999** *Rendez-vous: Masterpieces from the Centre Georges Pompidou and The Guggenheim Museums*, the Salomon R. Guggenheim Museum, New York, NY, USA
Magie der Bäume, Fondation Beyeler, Basel, Switzerland
Marché aux poissons. L'École de Paris ? 1945-1964, Musée National d'histoire et d'art, Luxembourg
View of Landscape, Kawamura Memorial DIC Museum of Art, Sakura, Chiba, Japan
- 1998** *Gärten der Luste: zwei zeitgenössische Maler und einige ihrer Vorläufer / Gardens of Delight, Baruchello, Fahlström, Wols, Klee, Duchamp*, Museion, Bolzano, Italy
Die Natur der Natur. Cy Twombly: Natural History II. Wols: Das druckgraphische Werk. Aus den Beständen des Sprengel Museum Hannover, Sprengel Museum, Hannover, Germany
- 1997-1998** *Deutschlandbilder - Kunst in einem geteilten Land*, Martin-Gropius-Bau, Berlin, Germany
Abstractions France 1940-1965. Peintures et dessins des collections du Musée National d'Art Moderne, Musée d'Unterlinden, Colmar, France
- 1997** *Made in France: 1947-1997*, Musée National d'art Moderne, Centre Georges Pompidou, Paris, France
Tapié – Un art autre, Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy ; travelled to : Espace d'art Moderne et Contemporain, Toulouse, France
Des peintres au camp des Milles. Septembre 1939- été 1941. Hans Bellmer, Max Ernst, Robert Liebknecht, Leo Marschütz, Ferdinand Springer, Wols, Espace 13, Galerie d'Art du Conseil Général, Aix-en-Provence, France
- 1996-1997** *Face à l'histoire 1933-1996*, Musée National d'art Moderne, Centre Georges Pompidou, Paris, France
- 1996** *La dimension du corps 1920-1980. Un choix des collections du Musée National d'Art Moderne / Centre de Création Industrielle*, The National Museum of Modern Art, Tokyo, Japan
L'Art de la reconstruction 1946, Musée Picasso, Antibes, France
L'informe. Mode d'emploi, Musée National d'art Moderne, Centre Georges Pompidou, Paris, France
La dimension du corps 1920-1980. Un choix des collections du Musée National d'Art Moderne / Centre de Création Industrielle, National Museum of Modern Art, Kyoto, Japan
- 1995-1996** *Les figures de la liberté*, Musée Rath, Geneva, Switzerland
Passions Privées, Collections particulières d'art moderne et contemporain en France, 1995-1996, Musée d'art Moderne de la Ville de Paris, Paris, France
- 1995** *Europa de Postguerra 1945-1965. Arte despues del diluvio*, Centre Cultural, Fundación La Caixa, Barcelona, Spain
Identity and Alterity. Figures of the body 1895-1995, XLVI Esposizione Internazionale d'Arte, la Biennale di Venezia, Venice, Italy
Europa nach der Flucht. Kunst 1945-1965, Künstlerhaus, Vienna, Austria
- 1994-1995** *The Romantic Spirit in German Art 1790-1990*, Royal Scottish Academy and the Fruitmarket Gallery, Edinburgh, UK; travelled to: à Hayward Gallery, London, UK
- 1994** *Die Erfindung der Natur. Max Ernst, Paul Klee, Wols und das surreale Universum*, Sprengel Museum, Hannover, Germany, travelled to: Rupertinum, Salzburg, Austria
Jeanne Bucher, Une Galerie d'Avant-garde 1925- 1946, Musée de la Ville de Strasbourg, Strasbourg, France

GALERIE KARSTEN GREVE



Wols

Untitled

Ca. 1944

Ink on hand made paper

10.4 x 8 cm / 4 x 3 1/4 in

Frame: 30.5 x 26 x 2.5 cm

© Courtesy Galerie Karsten Greve
Cologne, Paris, St. Moritz

GALERIE KARSTEN GREVE

- 1993** *Azur*, Fondation Cartier pour l'art contemporain, Paris, France
Post War. Art and Existentialism 1945-1955, Tate Gallery, London, UK
- 1991** *Art of the Forties*, the Museum of Modern Art, New York, NY, USA
Anwesenheit bei Abwesenheit: Das Fotogramm und die Kunst im 20. Jahrhundert, Martin-Gropius-Bau, Berlin, Germany (travelled to: Musée d'art Moderne de la Ville de Paris, Paris, France)
Original Eyes, progressive vision in British Watercolour 1750-1850, Tate Gallery Liverpool, Liverpool, UK
La Vitesse, Fondation Cartier pour l'art Contemporain, Paris, France
Les artistes réfugiés à Dieulefit pendant la seconde guerre mondiale, Musée de Valence, Valence, France
- 1990-1991** *L'écriture griffée. Antonin Artaud, Brassai, Victor Brauner, Bernard Buffet, César Jean Dubuffet, Jean Fautrier, Alberto Giacometti, Francis Gruber, Jean Hélion, Henri Michaux, Germaine Richier, Tal Coat, Wols*, Musée d'art Moderne, Saint-Etienne, France
- 1990** *Anwesenheit bei Abwesenheit: Das Fotogramm und die Kunst des 20. Jahrhunderts*, Kunsthaus Zürich, Zurich, Switzerland
- 1989-1990** *Saint-Germain-des-Prés, 1945-1950*, Pavillon des Arts, Paris, France
- 1989** „I 4 Soli“ 1954-1969. *Una rassegna d'arte attuale*, Palazzo delle Mostre e dei Congressi, Alba, Italy
Wege zur Abstraktion, Galerie Beyeler, Basel, Switzerland
L'Europe des Grands Maîtres quand ils étaient jeunes... 1870-1970, Musée Jacquemart-André, Paris, France
Isskustvo vo Francii. Vek izobreteniy, Gossudarstvennyj Ermitazh, St. Petersburg, Russia
Kunst der 50er Jahre. Artaud, Chaiassac, Dubuffet, Fautrier, Michaux, Requichant, Wols, Saarland Museum Moderne Galerie, Saarbrücken, Germany
Isskustvo vo Francii. Vek izobreteniy, Gossudarstvennyj Muzei Izobrazitel'nyh Iskusstv im. Pushkina, Moscow, Russia
- 1988** *Les années 50*, Musée National d'art Moderne, Centre Georges Pompidou, Paris, France
50 livres illustrés depuis: 1947, Bibliothèque Nationale / Centre National des Lettres, Paris, France
Struktur und Geste „informelle Malerei“ und „subjektive Fotografie“ in der deutschen Kunst der 50er Jahre, Suermondt-Ludwig Museum, Aachen, Germany
- 1987-1988** *L'art en Europe. Les années décisives 1945-1953*, Musée d'art Moderne, Saint-Etienne, France
«... und nicht die leiseste Spur einer Vorschrift“. *Positionen unabhängiger Kunst in Europa um 1937*, Kunstsammlungen Nordrhein-Westfalen, Düsseldorf, Germany
La Femme et le Surréalisme, Musée Cantonal des Beaux-Arts, Lausanne, Switzerland
- 1987** *5 Surrealists and Wols*, Satani Gallery, Tokyo, Japan
A Selection from the Palaeolithic to the Modern Era, the Menil Collection, Houston, TX
Sartre e l'Arte. Omaggio a Jean-Paul Sartre, Villa Medici, Rome, Italy
- 1986** *Europa – Amerika. Die Geschichte einer künstlerischen Faszination seit 1940*, Museum Ludwig, Cologne, Germany
La planète affolée. Surréalisme. Dispersion et influences 1938-1947, Centre de la Vieille Charité, Marseille, France
Deutsche Kunst im 20. Jahrhundert. Malerei und Plastik 1905-1985, Staatsgalerie Stuttgart, Stuttgart, Germany
- 1985-1986** *West Berlin National Gallery Masterpieces*, Narodni Muzej, Belgrade, Serbia
Kunst in der Bundesrepublik Deutschland 1945-1985, Nationalgalerie, Berlin, Germany
- 1985** *German Art in the 20th Century. Painting and Sculpture 1905-1985*, Royal Academy of Arts, London, UK
Action and emotion. Painting of the 50s. Informel. Gutai. Cobra, the National Museum of Art, Osaka, Japan

GALERIE KARSTEN GREVE

- Das Informel in der europäischen Druckgraphik, Sammlung Perlinger*, Staatliche Graphische Sammlung in der Neuen Pinakothek, Munich, Germany
- 1984** *In the Mind's Eye. Dada and Surrealism in Chicago Collections*, Museum of Contemporary Art, Chicago, IL, USA
- La rime et la raison, Les collections Ménil (Houston-New York)*, Grand Palais, Paris, France
- 1984 im toten Winkel, Abramovic, Hajo, Armando, Bandau, Bang, Bastiaans, Baumeister, Böhmeler, Dirnaichner, Domenig, Dumas, Eckert, Girke, Ryman, Twombly, Virnich, Weiner, Wols u. viele andere*, Kunstverein Hamburg, Hamburg, Germany
- 1983-1984** *The First show: Painting and Sculpture from Eight Collections, 1940-1980*, Museum of Contemporary Art, Los Angeles, CA, USA
- 1983** *Kunst nach 45 aus Frenkfurter Privatbesitz*, Kunstverein, Frankfurt-am-Mein, Germany
- 1982-1983** *Informele Kunst 1945-1960. Lyrische Abstractie. Cobra. Materieschilderkunst*, Rijksmuseum Twenthe, Enschede, Netherlands – travelled to: Dordrechts Museum, Dordrechts, Netherlands
- 1982** *Photographie in Dresdenn*, Albertinum, Dresden, Germany
- Aftermath. France 1945-54. New images of Man*, Louisiana Museum, Humlebaek, Denmark (travelled to: Barbican Art Gallery, London, UK)
- 1981** *Druckgraphik. Wandlungen eines Mediums seit 1945*, Nationalgalerie, Berlin, Germany
- Paris-Paris. Créations en France 1937-1957*, Musée National d'art Moderne, Centre Georges Pompidou, Paris, France
- An American Choice. The Muriel Kallis Steinberg Newman Collection*, The Metropolitan Museum of Art, New York, NY, USA
- Morton G. Neumann Family Collection*, Art Institute Chicago, Chicago, IL, USA
- 1980** *1950-1980 European Trends in Modern Art. One Hundred Paintings*, Pierre Cardin Gallery, New York, NY, USA
- The Busch-Reisinger Museum of Harvard University. Works from the XXth Century Collection*, Galerie Wildentsein and Co., New York, NY, USA
- Morton G. Neumann Family Collection*, National Gallery of Art, Washington D.C., USA
- 1979** *L'aventure de Pierre Loeb, La Galerie Pierre – Paris 1924-1964*, Musée d'art Moderne de la Ville de Paris, Paris, France (travelled to : Musée d'Ixelles, Brussels, Belgium)
- 1978-1979** *Wols, Paul Klee, Karl Stauffer-Bern und die Photographie*, Kunstmuseum, Bern, Switzerland
- 1978** *Donation Pierre Lévy*, Orangerie des Tuileries, Paris, France
- Beginn des Tachismus in der Schweiz; Lyrische Abstraktion. Informel. Action Painting*, Kunsthaus, Zurich, Switzerland
- 1977** *Kunst – was ist das?*, Hamburger Kunsthalle, Hamburg, Germany
- Certitude de l'incertain*, Musée Cantini, Marseille, France
- 1976-1977** *Abstraction I. Atlan, Hartung, Marfaing, Mathieu, Messagier, Poliakov, Schneider, Soulages, Wols*, Maison des Arts, Montbéliard, France
- La rencontre Iliaszd – Picasso. Hommage à Iliaszd*. Musée d'art Moderne de la Ville de Paris, Paris, France
- 1975** *Contemporain 1. Peinture, sculpture, dessin*, Musée National d'art Moderne, Paris, France
- Masters in 20th Century. Drawings and small sculptures*, Fuji Television Gallery, Tokyo, Japan
- 1974-1975** *Surrealität. Bildrealität 1924-1974*, Städtische Kunsthalle, Düsseldorf, Germany
- 1974** *Dada. Foire de Basel. Maîtres de l'abstraction lyrique européenne : Degottex-Hartung-Mathieu-Riopelle-Schneider-Soulages-Wols*, Galerie Beaubourg, Paris, France
- Alternativen. Malerei um 1945-1959*, Kunstverein Hamburg, Hamburg, Germany
- Jean Paulhan à travers ses peintres*, Grand Palais, Paris, France
- Surréalisme et peinture*, Galerie Beyeler, Basel, Switzerland

GALERIE KARSTEN GREVE

- 1973-1974** *Kunst in Deutschland 1898-1973*, Hamburger Kunsthalle, Hamburg, Germany
Domus. 45 ans d'architecture, design, art 1928-1973, Musée des Arts Décoratifs, Paris, France
- 1972** *Die Moderne in Deutschland. Zeichnungen und Aquarelle aus dem Besitz hessischer Museen*, Kunstverein, Kassel, Germany
- 1971** *Présentation partielle de la Donation Gramville*, Musée des Beaux-Arts de Dijon, Dijon, France
12 Galeries Pilotes de Saint-Germain-des-Prés 1945-1960 (par René Drouin), Les ateliers de l'Abbaye, Paris, France
Arte Francesca depois de 1950, Fundação Calouste Gulbenkian, Travellede, Portugal
Il Cavaliere Azzurro, Galleria Civica d'Arte Moderna, Turin, Italy



Wols

Große Sterntache

1948

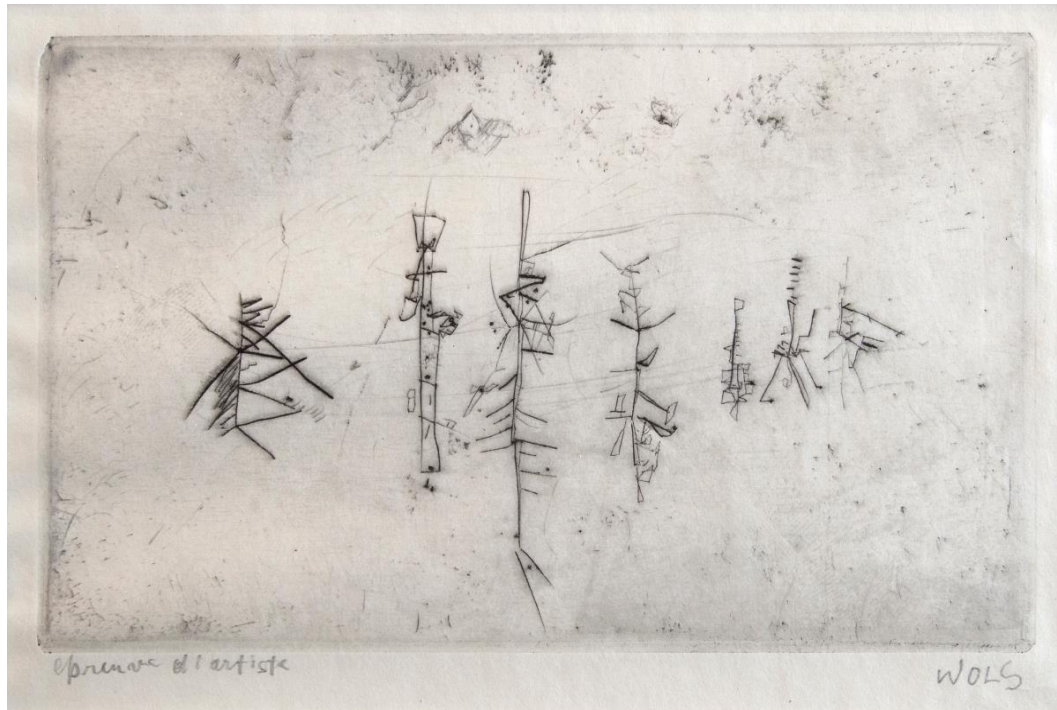
Drypoint E.A.

10.6 x 7.5 cm / 4 1/4 x 3 in

Frame: 32.5 x 25 x 1 cm

© Courtesy Galerie Karsten Greve
Cologne, Paris, St. Moritz

GALERIE KARSTEN GREVE



Wols

Illustration (Gespenster) for :
Franz Kafka, L'Invité des Morts, Dans la synagogue, L'épée, Lampes neuves,
1948

Drypoint E.A
9 x 14.3 cm / 3 1/2 x 5 2/3 in
Frame: 32.5 x 25 x 1 cm

© Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

GALERIE KARSTEN GREVE

- 1970** *Expo '70, The Japan World Exposition*, Musée des Beaux-Arts, Osaka, Japan
- 1969** *French Paintings since 1900 from Private Collections in France*, Royal Academy of Arts, London, UK
Selected Sculpture and Works on Paper, the Solomon R. Guggenheim Museum, New York, NY
- 1968** *Painting in France 1900-1967: A Loan Exhibition Organized by the Ministry of Cultural Affairs and Le Musée d'Art Moderne Paris, Dada, Surrealism, and their heritage*, The M. H. de Young Memorial, San Francisco, CA, USA ; travelled to: The Art Institute, Chicago, IL, USA; The Museum of Fine Arts, Boston, MA, USA; The Metropolitan Museum of Art, New York, NY, USA; The Museum of Modern Art, New York, NY, USA; National Gallery of Art, Washington D.C., USA; Los Angeles County Museum of Art, Los Angeles, CA, USA
Aquarelle und Handzeichnungen des 20. Jahrhunderts, Nationalgalerie, Berlin, Germany
XXXIV. Esposizione Internazionale d'Arte, Biennale di Venezia, Venice, Italy
Aspects de la figuration depuis: la guerre, Musée d'art Moderne et d'Industrie de Saint-Etienne, Saint-Etienne, France
- 1967** *19 Surréalistes*, Tokyo Gallery, Tokyo, Japan
Hommage à Bosch, Noordbrabants Museum, 's-Hertogenbosch, the Netherlands
Sammlung Gunter Sachs, Villa Stuck, Modern Art Museum, Munich, Germany
Twentieth Century German Art in Berlin, Musée des Beaux-Arts, Montreal, Canada
Vom Bauhaus bis zur Gegenwart, Meisterwerke aus deutschem Privatbesitz, Kunstverein, Frankfurt-am-Mein, Germany; Kunstverein, Hamburg, Germany
Présence des maîtres, Galerie Beyeler, Basel, Switzerland
Exhibition of Drawings and Watercolours in France since Matisse, Municipal Gallery of Modern Art, Dublin, Ireland
Jean Paulhan et ses environs, Galerie Krugier & Cie, Geneva, Switzerland
- 1966-1967** *Le surréalisme*, Tel Aviv Museum of Arts, Tel Aviv, Israel
- 1966** *European Drawings*, The Solomon R. Guggenheim Museum, New York, NY, USA (travelled to: the National Gallery of Canada, Ottawa ; Museum of Art, Rhode Island School of Design, Providence ; DeCordova Museum, Lincoln, MA ; University Gallery of the University of Minneapolis, Minneapolis, MN ; High Museum of Art, Atlanta ; Milwaukee Art Center, Milwaukee ; The Museum of Fine Arts, Dallas)
- 1965-1966** *Französische Graphik von Géricault bis Picasso. Französische Graphik der Moderne*, Kupferstich-Kabinett, Dresden, Germany
- 1965** *Disegni di Modigliani e Wols*, Galleria Viotti, Turin, Italy
Dix ans d'art vivant 1945 – 1955, Fondation Maeght, Saint-Paul-de-Vence, France
- 1964** *Från Bonnard till våra dagar. Aquarell, gouache, tekning, skulptur från Musée National d'art Moderne, Paris*, Louisiana Museum, Humlebaek, Denmark
Treasures of 20th Century Art from the Maremont Collection, Washington Gallery of Modern Art, Washington D.C., USA
Documenta III, Orangerie, Museum Fridericianum-Alte Galerie, Kassel, Germany
Omaggio a Gino Ghiringhelli, Galleria Il Milione, Milan, Italy
- 1963-1964** *20th Century Master Drawings*, the Salomon R. Guggenheim Museum, New York, NY, USA
- 1963** *Artistes et découvreurs de notre temps*, Musée Cantonal des Beaux-Arts, Lausanne, Switzerland
Idole und Dämonen, Museum des 20. Jahrhunderts, Vienna, Austria
Meister des Aquarells aus der deutschen Kunst des 20. Jahrhunderts, Kunstverein, Hamburg, Germany
Från Bonnard till våra dagar. Aquarell, gouache, tekning, skulptur från Musée National d'art Moderne, Paris, Moderna Museet, Stockholm, Sweden
- 1962** *L'École de Paris dans les collections belges*, Palais des Beaux-Arts, Charleroi, Belgium
I grandi nomi dell informel, Galleria Apollinaire, Milan, Italy

GALERIE KARSTEN GREVE

- Wols, Tobey and Lyric Abstraction*, Galerie Saqqarah, Gstaad, Switzerland
Peintures de Braque, Dubuffet, Fautrier, Gris, Hartung, Kandinsky, Lansky, Léger, Picasso, Vlaminck, Wols, Galerie Michel Couturier, Paris, France
Collection d'expression française, Musée des arts Décoratifs, Paris, France
Kunst von 1900 bis heute, Museum des 20. Jahrhunderts, Vienna, Austria
Dessins français, Ciudad Obregón, Villa Obregón, Mexico City, Mexico
- 1961-1962** *L'École de Paris dans les collections belges*, Musée d'Ixelles, Ixelles, Belgium (travelled to: Palais des Beaux-Arts de Charleroi)
- 1961** *250 opere di maestri contemporanei in vendita* [Wols?], Galleria d'Arte Brera, Milan, Italy
19th&20th Century Drawings, Watercolours and Sculpture, Marlborough Fine Art Limited, London, UK
Thompson Collection, The Solomon R. Guggenheim Museum, New York, NY, USA
Polariteit. Het Apollinische en het Dionysische in de Kunst, Stedelijk Museum, Amsterdam, Netherlands
- 1960-1961** *Petit Format* (Livret), Lefebvre Gallery, New York, NY, USA
- 1960** *Antagonismes*, Musée des arts Décoratifs, Paris, France
Itinéraire sur trois générations, Galerie Europe, Paris, France
Neue Malerei. Form, Struktur, Bedeutung, Städtische Galerie, Munich, Germany
Arte Alemã desde 1945, Museu de Arte Moderna de Rio de Janeiro, Rio de Janeiro, Brasil
Thompson Collection, Kunsthhaus, Zurich, Switzerland
- 1959** *The Romantic Agony. From Goya to De Kooning*, Contemporary Arts Museum, Houston, TX, USA
documenta II. Kunst nach 1945, Schloß Bellevue, Orangerie, Museum Fridericianum, Kassel, Germany (incl. 17 peintures et 25 aquarelles de Wols)
L'École de Paris dans les collections belges, Musée National d'art Moderne, Paris, France
10 ans d'activité, Galerie Paul Facchetti, Paris, France
- 1958** *Baumeister, Winter, Wols*, Galleria Montenapoleone, Milan, Italy
L'Art du XXe siècle, 50 ans d'art moderne, Palais International des Beaux-Arts, Brussels, Belgium
Peintures informelles, Galerie Beyeler, Basel, Switzerland
De l'impressionnisme à nos jours, Musée National d'art Moderne, Paris, France
XXIV Esposizione Biennale Internazionale d'Arte, Palazzo Centrale, Venice, Italy
13e Salon des Réalités Nouvelles – Nouvelles Réalités, Musée des Beaux-Arts de la Ville de Paris, Paris, France
- 1957-1958** *Arte tedesca dal 1905 ad oggi*, Quadriennale Nazionale d'Arte, Palazzo delle Esposizioni, Rome, Italy
- 1957** *Jean Dubuffet, Henri Michaux, Wols*, Studio Paul Facchetti, Paris, France
Rétrospective- Fautrier, Dubuffet, Wols, Michaux, Mathieu, Galerie René Drouin, Paris, France
Toiles nouvelles 2. Degottex, Francis, Hantai, Hartung, Loubchansky, Mathieu, Michaux, Pollock, Reigl, Riopelle, Tobey, Wols, Galerie Kléber, Paris, France
Verzameling Urvater, Museum Kröller-Müller, Otterlo, Netherlands (travelled to: Musée des Beaux-Arts, Liège; The Arts Council of Great Britain, London)
Die Gestaltung des Pferdes in der Kunst der Vergangenheit und Gegenwart, Staatliche Kunsthalle, Baden-Baden, Germany
Aktiv Abstrakt. Neue Malerei in Deutschland, Staatliche Galerie, Munich, Germany
- 1956-1957** *Recent European Acquisitions*, The Museum of Modern Art, New York, NY, USA
- 1956** *Francis Bott / Wols. 40 Aquarelle und Zeichnungen*, Moderne Galerie Otto Stangl, Munich, Germany
Wols, Fautrier, Mitchell, Dubuffet, Bryen, César, Etienne Martin, Mathieu, Jenkin, Tobey, Claire Falkenstein, Galerie Rive Droite, Paris, France
Le 12^{ème} Salon de Mai, Musée d'art Moderne de la Ville de Paris, Paris, France

GALERIE KARSTEN GREVE

- 1955-1956** *Signes Autres*, Galerie Rive Droite, Paris, France
- 1955** *Tendances actuelles III*, Kunsthalle, Bern, Switzerland
Artaud, Picasso, Wols, Galerie Folklore, Lyon, France
Le mouvement dans l'art contemporain. Du futurisme à l'art abstrait, Musée cantonal des Beaux-Arts, Lausanne, Switzerland
Aquarelle, Gouachen, Galerie der Spiegel, Cologne, Germany
documenta I. Kunst des XX. Jahrhunderts, Museum Fridericianum, Kassel, Germany
Wols – Bryen, Galerie Colette Allendy, Paris, France
- 1954** *Personnages venus d'ailleurs*, Galerie Rive Gauche, Paris, France
Caractères de la peinture d'aujourd'hui. Wols, Alechinsky, Galleria di Spazio, Rome, Italy
Individualités d'aujourd'hui, Galerie Rive Droite, Paris, France
- 1952** *Phantastische Kunst des XX. Jahrhunderts*, Kunsthalle, Basel, Switzerland
Malerei in Paris heute, Kunsthhaus, Zurich, Switzerland
Les maîtres du dessin. Le XXème siècle de Bonnard à Wols, Galerie Nina Dausset, Paris, France
Un art autre, Studio Paul Facchetti, Paris, France
- 1951** *Véhémences confrontées*, Galerie Nina Dausset, Paris, France
- 1950** *Black or White Paintings by European and American Artists* [Wols ?], Samuel M. Kootz Gallery, New York, NY, USA
Young Painters in U.S. and France, (Bazaine, Brooks, WidK, de Stael, Dubuffet, Gorky, Kline, Lansky, Matta, Pollock, Rothko, Soulages, Tobey, Wols, organised by Leo Castelli), Sidney Jannis Gallery, New York, NY, USA
- 1949** *Les grands courants de la peinture contemporaine. De Manet à nos jours*, Musée de la Ville, Lyon, France
Huit œuvres nouvelles (Dubuffet, Fautrier, de Maria, Mathieu, Mata, Michaux, Ubac, Wols), Galerie René Drouin, Paris, France
[Fautrier, Michaux, Mathieu, Ubac, Wols], Perspectives Gallery, New York, NY, USA
Do Figurativismo al Abstractionismo, Museu de Art Moderna, São Paulo, Brasil (travelled to: Buenos Aires as “Arte Abstracti in Francia”)
- 1948** *HWPSMTB*, Galerie Colette Allendy, Paris, France
White and Black, Galerie des Deux-Îles, Paris, France
Bryen, De Kooning, Gorky, Hartung, Mathieu, Picabia, Pollock, Reinhardt, Rothko, Russel, Sauer, Tobey, Wols, Galerie du Montparnasse, Paris, France
Print Gift of Victor S. Reisenfeld & Matisse: Jazz: Gift of the Artist, The Museum of Modern Art, New York, NY, USA
- 1947** *2e Salon des Réalités Nouvelles*, Palais des Beaux-Arts de la Ville de Paris, Paris, France
L'imaginaire (Arp, Atlan, Brauner, Bryen, Hartung, Leduc, Mathieu, Picasso, Riopelle, René de Solier, Ubac, Verroust, Vulliamy, Wols), Galerie du Luxembourg, Paris, France
Bernard Quentin und Wols, Galerie Samlaren, Stockholm, Sweden
- 1943** *Wolfgang Schulz Wols – Andre Raczy, Drawings in Color*, (organised by Betty Parsons), Wakefield Bookshop, New York, NY, USA
- 1942** *Summer group show*, (organised by Betty Parsons), Wakefield Bookshop, New York, NY, USA
- 1937** *Exposition Internationale, Pavillon de l'Élégance/Pavillon de la Parure*, Paris, France

GALERIE KARSTEN GREVE



Wols

Untitled

Ca. 1940

Ink, watercolour and grattage on paper

14 x 21.6 cm / 5 1/2 x 8 1/2 in

Frame : 30.5 x 37.2 x 2.4 cm

© Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

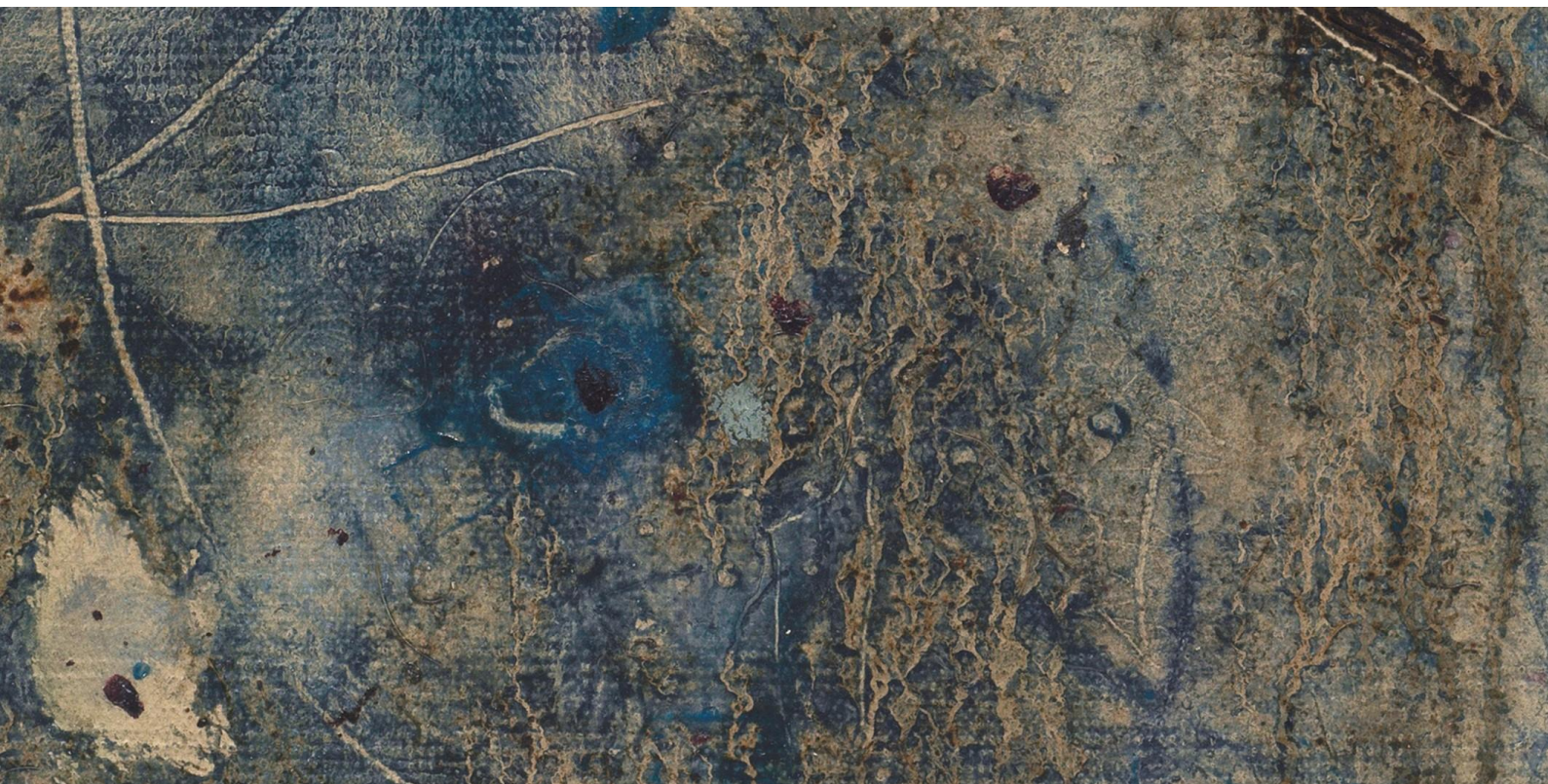
GALERIE KARSTEN GREVE

At Cassis, the pebbles, fish,
rocks under a magnifying glass
the salt of the sea and the sky
made me forget about human
pretensions
invited me to turn my back
on the chaos of our goings-on
showed me eternity
in the little harbor waves
which repeat themselves
without repeating themselves.
Nothing is explicable
we only know appearances.
All loves lead to one love.
Beyond personal loves
there is the nameless love
the great mystery
the absolute
X
Tao
God
Cosmos
Holy Ghost
One
Infinity.
The abstract that penetrates everything
is ungraspable;
in each moment
in each thing
eternity is there.

(Dieulefit, 1944)

- Aphorism n°52

GALERIE KARSTEN GREVE



For any enquiries, please contact:
info@galerie-karsten-greve.fr

GALERIE KARSTEN GREVE PARIS

5, rue Debelleyme

F-75003 Paris

Tel. +33 (0)1 42 77 19 37

Fax +33 (0)1 42 77 05 58

info@galerie-karsten-greve.fr

Horaires:

Mardi – Samedi : 10h - 19h

GALERIE KARSTEN GREVE KÖLN

Drususgasse 1-5

D-50667 Cologne

Tel. +49 (0)221 257 10 12

Fax +49 (0)221 257 10 13

info@galerie-karsten-greve.de

Horaires :

Mardi – Vendredi : 10h – 18h30

Samedi: 10h – 18h

GALERIE KARSTEN GREVE AG ST. MORITZ

Via Maistra 4

CH-7500 St. Moritz

Tel. +41 (0)81 834 90 34

Fax +41 (0)81 834 90 35

info@galerie-karsten-greve.ch

Horaires :

Mardi – Vendredi: 10h -13h /
14h – 18h30

Samedi: 10h – 13h / 14h – 18h

Galerie Karsten Greve online :

www.galerie-karsten-greve.com
www.facebook.com/galeriekarstengreve
www.instagram.com/galeriekarstengreve